

National Register of Historic Places Registration Form

1. Name of Property _____ historic name _____

2. Location	street & number	New	Dublin
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3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally ___ statewide X locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title	Date
--	------

State or Federal agency and bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria. (____ See continuation sheet for additional comments.)

Signature of commenting or other official/Title	Date
---	------

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is: _____ Signature of the Keeper _____ Date of Action _____

_____	entered in the National Register.	_____
_____	See continuation sheet.	_____
_____	determined eligible for the National Register.	_____
_____	See continuation sheet.	_____
_____	determined not eligible for the National Register.	_____
_____	removed from the National Register.	_____
_____	other (explain): _____	_____

New Dublin Presbyterian Church

Name of Property

Pulaski Co., Va.

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property Number of Resources within Property

(Check only one box)

(Do not include previously listed resources in the count.)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Contributing

3

Noncontributing

1

buildings

1

0

sites

0

0

structures

0

0

objects

4

1

Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

Category

Subcategory

RELIGION
RELIGION
FUNERARY

religious facility
church-related residence
cemetery

Current Functions

(Enter categories from instructions)

Category

Subcategory

RELIGION
RELIGION
FUNERARY

religious facility
church-related residence
cemetery

7. Description

Architectural Classification

(Enter categories from instructions)

Greek Revival
Gothic Revival

Materials

(Enter categories from instructions)

foundation
walls

Stone
Brick

roof
other

Stucco
Metal
Concrete
Wood

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

New Dublin Presbyterian Church

Name of Property

Pulaski Co., Va.

County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our religious history.

☐ **B** Property is associated with the lives of persons significant in our past.

☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and the past fifty years.

distinguishable entity whose components lack individual distinction.

☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

☐ **A** owned by a religious institution or used for purposes.

☐ **B** removed from its original location.

☐ **C** a birthplace or a grave.

☐ **D** a cemetery.

☐ **E** a reconstructed building, object, or structure.

☐ **F** a commemorative property.

☐ **G** less than 50 years of age or achieved significance within

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

Ca. 1858-1954

Significant Dates

Ca. 1858

1875

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

Architect/Builder

Vincent, J. (grave monument)

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Walsh, Charles Miller (grave monument)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested

☐ previously listed in the National Register

☐ previously determined eligible by the National Register

Primary location of additional data:

☒ State Historic Preservation Office

☐ Other State agency

☐ Federal agency

☐ Local government

☐ University

☐ designated a National Historic Landmark ☐ Other
☐ recorded by Historic American Buildings Survey Name of repository:

☐ recorded by Historic American Engineering Record

New Dublin Presbyterian Church

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10. Geographical Data

Acreege of Property approximately 12 acres

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	1	527380	4108330	3	1	527780 4108100
2	1	427400	4108100	4	1	527800 4108430

___ See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title	<u>J. Daniel Pezzoni</u>		
organization	<u>Landmark Preservation Associates</u>	date	<u>June 23, 2004</u>
street & number	<u>6 Houston St.</u>	telephone	<u>(540) 464-5315</u>
city or town	<u>Lexington</u>	state	<u>VA</u>
		zip code	<u>24450</u>

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name	<u>New Dublin Presbyterian Church (Contact: Jean Gunn)</u>		
street & number	<u>PO Box 476</u>	telephone	<u>(540) 674-6147</u>
city or town	<u>Dublin</u>	state	<u>VA</u>
		zip code	<u>24084</u>

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

NARRATIVE DESCRIPTION

Summary

New Dublin Presbyterian Church is located in central Pulaski County, Virginia, just over a mile north of the center of the town of Dublin. The white-painted stuccoed brick building was built in 1875 but incorporates fabric from an 1840 church that stood on the same spot. Stylistically, the church is unusual; it is primarily Greek Revival in character, especially on the interior, but it also exhibits Gothic Revival influence and a few details that appear to be Italianate in derivation. Exterior features include scoring of the stucco to simulate ashlar masonry, a front entry with fanlight, a rose window, two-bay side elevations, a metal-sheathed gable roof, and a limestone foundation. On the nave-plan interior are a decorative architectural frame on the altar wall, modeled on the classical aedicule form, and a gallery supported by a single fluted Doric column. A concrete block education wing was added in 1950 and extended in 1969.

Included in the nomination are an 1874 manse, a cemetery established on the eve of the Civil War, and two outbuildings. The manse, located to the west of the church, is a two-story Gothic Revival house that was enlarged in the early twentieth century and remodeled in the early 1980s. The cemetery, located south of the church, contains mostly marble and granite monuments dating from the third quarter of the nineteenth century through the present. The resources stand on a partly wooded, partly open twelve-acre parcel dotted with mature shade trees.

Inventory

1. New Dublin Presbyterian Church. 1840; 1875; 1950; 1969. Contributing building.
2. Manse. 1874; ca. 1900; early 1980s. Contributing building.
3. Cemetery. Ca. 1858 and later. Contributing site.
4. Cemetery Tool Shed/Playhouse. Early 20th c. (moved 1950s).
Contributing building.
5. Storage Shed. Late 20th c. Noncontributing building.

Church Exterior

The east-facing front of New Dublin Presbyterian Church is the most decorative elevation. The front entry is surmounted by a semicircular fanlight with radial muntins and a slightly projecting stucco surround scored to imitate a round arch with voussoirs and keystone. The entry has double-leaf wood doors with six recessed panels to a leaf. In each leaf the two top panels are round; the middle

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Description (continued)

two panels have tall rectangular forms with round heads; and the bottom two panels are rectangular. The doors were refinished in the late twentieth century with a glossy natural finish. Over the doors is a decorative band of carved, molded, and pierced ornament. At the foot of the doors are a wooden threshold and semicircular concrete steps.

Over the front entry in the gable is a rose window. The window has an outer ring of ten circular panes and an inner ring of ten radiating petal-shaped panes. The hub has a star-like scalloped plaque, and the whole is surmounted by a slightly projecting false round arch of scored stucco. At the front edge of the roof (and in the eaves of the other elevations) is a narrow bargeboard with a carved and pierced scallop/trefoil repeat, interrupted by projecting scalloped flanges with quatrefoil piercings. A wide, plain, stucco frieze descends with the gable and continues to the side and rear elevations. The front corners of the building are chamfered.

On each side elevation are two tall windows with 12/12 sash and louvered wood shutters painted dark green. The windows are surmounted by imitation flat arches of slightly projecting and scored stucco. On the north elevation is a stove flue with a scored stucco finish and limestone foundation that suggest it dates to 1875. Also on the north side are a red stain on the foundation (paint?) and a gabled cellar bulkhead with novelty weatherboard siding attached with wire nails. A section of scored stucco finish covered by the entry preserves an earlier generation of white paint (no marbling or other decorative treatment has been observed on this section of stucco). The present bulkhead appears to replace an earlier one at the same location.

The 1950 education wing attaches to the rear (west) gable end of the church and extends northward. It is of concrete or cinder block construction and has a circular gable window with a projecting hood and projecting imitation flat arches of scored concrete over 6/6 windows, details meant to harmonize with the church. The 1950 wing has an interior brick flue, a poured concrete foundation, and a basement level. In 1969 the education wing was extended on its north gable end by a cinder block addition with 6/6 windows, a full basement level, and an exterior cinder block chimney on the north gable end.

Church Interior

The interior features a nave plan with a vestibule at the east end and the altar at the west end. The walls and ceiling are plastered or drywalled and the floor boards are painted dark brown and partially covered with carpeting. The architectural focus of the interior is the aedicule-like frame on the west (altar) wall comprised of two pilasters with capitals formed of multiple filet moldings. The

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Description (continued)

pilasters support a frieze that is ornamented with a band of lancet-shaped loops. Between the pilasters hangs a 1932 painting by Rev. Clyde J. Walsh copied from "Christ in the Garden of Gethsemane" by Heinrich Hofmann. In front of the aedicule-like frame extends a dais with two levels. The upper dais has a paneled riser and on it stands an ornate wooden Gothic Revival pulpit of semi-octagonal form with pendants, overhanging cusped arches, colonnettes, and round-arch recessed panels. To either side of the pulpit are matching stands. On the south side of the pulpit is the choir, constructed in 1939, with a paneled railing.

At the east end of the interior is the vestibule, which extends the width of the church. Over the front entry fanlight is a ceiling recess with beaded tongue-and-groove sheathing (this recess was originally open to the gallery above). The vestibule has beaded baseboards, and from it two four-panel doors open into the nave. At the vestibule's north end is a curved winder stair that leads to the gallery. The stair has a solid railing formed of vertical boards, both plain and beaded, that terminates at a tapered octagonal newel at the base. Under the stair is a closet with a two-panel door; near the closet on the railing and vestibule walls are old metal coat hooks.

The gallery projects beyond the vestibule and is supported at its center by a single fluted Doric column. The front of the gallery railing is ornamented with pilasters, a heavy cove and filet cornice, and recessed molded panels. The ceiling recess above the entry fanlight is expressed in the gallery as a sloped enclosure that projects from the floor. It is penned in by a turned balustrade that pre-dates the enclosure. Originally there was a floor opening at this location that allowed light from the entry fanlight to illuminate the gallery.

Pews occupy most of the floor area. These have ends with curved arm rests, chamfered edges, and recessed oblong panels. The backrests are hand planed. Around the walls of the nave runs a paneled wainscot with a bullnose chair rail and a tall plain baseboard. Door and window openings have surrounds with quirked ovolo moldings. The windows are surmounted by long tablets with recessed panels and smaller flanking end tablets. The education wing is characterized by rough-textured plaster wall and ceiling finishes, pine baseboards and trim, two-panel (one panel above the other) pine and plywood doors, and some pine paneling.

Through a hatch in the gallery ceiling is visible a principal rafter roof with hewn king posts. From the bases of the king posts project sawn diagonal struts that connect to circular-sawn principal rafters. The principal rafters support circular-sawn girts that in turn support circular-sawn (and some hewn) secondary rafters. The rafters support narrow, widely spaced roof boards. There are three king posts; on the base of the middle one is carved the Roman numeral II.

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Description (continued)

Manse Exterior

The manse is a two-story house of frame construction with novelty vinyl siding added in the early 1980s (ca. 1981-82). Originally the north-facing house had a T-form, with the stem of the T extending forward as a front wing. The west arm of the T was extended by a two-story addition in the early twentieth century (as indicated by a change of foundation material from brick to poured concrete). A one-story kitchen addition with a cinder block foundation was made across the rear in the early 1980s. The kitchen addition has asphalt shingle roofing, whereas the gable roofs of the earlier sections have asbestos shingle roofing.

The principal Gothic Revival features are the fully expressed bargeboards in the north and east gables. These have trefoil pendants, triangular plaques at the bases of the pendants, and finial/pendant stanchions at the top of the gables. The north gable stanchion is the best preserved, with a chamfered shaft, a turned pendant, and a turned and faceted finial. The east gable retains a turned finial but the pendant has been altered. Also Gothic Revival in character are the label moldings over the windows on the east and north sides, which were encased when the house was vinyl-sided but which retain turned half-pendants.

A one-story porch extends across the right-hand front of the house. It is supported by replacement wood posts but retains a bracketed cornice and a railing formed by chamfered cruciform struts. A smaller corner porch on the east (left) side of the front wing has been enclosed. A triangular two-bay bay window projects from the first story of the front wing. It has a bracketed cornice and is crowned by a false balustrade with a cruciform pattern like that of the porch. The front entry under the porch has a ca. 1900 wood and glass panel door and a two-light transom. Most of the historic windows have 2/2 sash, the kitchen addition has a picture/bay window, and brick chimneys and flues project above the roof. A two-tier porch formerly extended from the rear of the early twentieth century addition.

Manse Interior

The first-floor plan appears to have been altered at least once during the history of the house, but it retains many historic features. The walls and ceilings have plasterboard finishes dating to the early 1980s. The wood flooring dates to the original construction of the house and to the early twentieth century. The baseboards and door and window trim are molded, and the typically four-panel doors have pottery and porcelain knobs.

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The room in the east wing has a Victorian mantel with an arched and chamfered frieze and a band of incised geometric and foliated ornament under the shelf. The mantel lacks pilasters, but an unaltered mantel of identical form stored in the basement shows that these were chamfered and had unusual blocklike caps with semicircular projections on the outer edges. The fireplace has a cast iron lining inscribed "Snowville Va" (see architectural analysis section for discussion). The room inside the front entry has a single-run stair with a closed and paneled string, turned balusters, and a molded handrail. At the base of the stair is a square newel with three flutes on each face, turned bosses at the top, and a turned urnlike finial. The wide doorway between the entry hall and the room in the early twentieth century addition has double-leaf doors with four panels in each leaf and decorative metal pulls and bolts. Closets such as one under the stair and at least one in the upstairs were added during the 1950s, and several more were added in the early 1980s.

The basement formerly contained a kitchen, as attested to by two stove flue holes (laundry and other chores may have been done in the basement as well). The basement has stucco walls, a concrete floor, and exposed circular-sawn ceiling joists with cut-nailed cross bracing between the joists and remnants of a plaster-and-lath ceiling. The room under the early twentieth century addition was used as a coal bin and has a dirt floor and partly excavated walls. The formerly exterior original foundation wall now inside this room has a stuccoed brick surface and two altered windows with trim painted brown and a single louvered wood shutter painted green. Stored in the coal bin are the aforementioned unaltered Victorian mantel and also a Greek Revival mantel from an unknown house. There is no writing on the back of the Victorian mantel but on the back of the Greek Revival mantel the figure of a star and the word Saturday are written in pencil.

Cemetery

The cemetery has a basically orthogonal plan aligned north-south. It is separated from the church by a gravel drive and parking area and is entered at its north end through two granite gate pillars. One of the pillars has an inscription dedicated to Mary E. Cloyd "by whose beneficence a fund was left for the perpetual care of the cemetery." The majority of nineteenth century monuments are carved from marble, whereas most twentieth century monuments are granite. The most recent monuments are concentrated around the edges of the cemetery. Monument forms include obelisks, conventional tabular headstones, and a few markers of unusual form (described below). In 1983 a total of 408 names were recorded from inscribed monuments in the cemetery.

The monument with the earliest death date is that of James Ligon, who died on April 12, 1858, age

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Description (continued)

seventy. The Ligon monument is a white marble obelisk on a base of blue marble above a limestone sub-base. A stylized cross finial crowns the top of the obelisk; below are carvings of lily of the valley and, on the shaft, ribands and a pendant garland. The Ligon monument is signed "J. Vincent/Richmond Va.", and it is also carved with the small graffiti initials JV. Another signed marble monument is dedicated to Elisabeth Kent Mebane (born and died in 1888) and Margaret Archer Mebane (1890-98), made by "C. M. Walsh, Petersburg, Va".

Many of the nineteenth century marble monuments are carved with conventional Victorian symbols of mortality, faith, and affiliation such as wheat sheaves, oak leaves, lilies, Bibles, doves, and Masonic emblems. Conventional symbolism is used in an imaginative and poignant way for the small draped marble headstone of Hattie Cloyd (1886-89), on top of which is a carved basket of flowers, symbolic of the young girl, which has been tipped over, symbolic of death. A small marble angel stands on the monument of a Glendy child (1896?-1903), which is inscribed "Another little angel in heaven." The marble obelisk of Captain George Hanson Bentley (1873-1900), who died in the Philippines "from wounds received in battle," is carved with crossed rifles. One conventional nineteenth century symbol that has persisted into recent decades is the lamb, which is often used on the tombstones of children.

The oldest granite monuments appear to date to the years around 1900. The earliest of these are carved from a light tan/gray granite that may have been quarried in the Richmond-Petersburg area. Later monuments are mostly of gray granite that was probably quarried in Elberton, Georgia. In the 1930s several grave markers were cast from concrete. The grave of Oscar Hall (n.d.) is marked by a small concrete obelisk on a stair-step base. Near it stand the concrete markers of Roxinah Jane Horton (1858-1937) and a Hall child (1931?-36). One unworked fieldstone (limestone) marker has been observed, as well as one headstone/footstone pair carved from soapstone and crudely inscribed to G. (or C.) A. Gallimore (1883 or 1888-1915). The grave of Matthew Areis Denny (1973-91) is indicated by a small gabled structure made from boards. An iron grave plot fence of unusual triangular form surrounds the monument of Major Joseph Cloyd (1813-84) and Mary E. Cloyd (1813-92). The cemetery is shaded by ornamental trees including at least two large copper beeches.

Outbuildings

Behind the manse stands a modern storage shed of frame construction with T-111 siding, an overhanging gable roof constructed of corrugated fiberglass, and a concrete pad. Across a field at the edge of the woods on the south boundary of the parcel stands a neglected outbuilding of boxed (plank) construction. The building formerly stood in the cemetery where it served as a tool shed. In

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the 1950s then pastor Manson Tate had the building moved to a location behind the manse to serve as a playhouse. (It was never used as such, however, since the Tate daughter for whom the playhouse was intended saw a spider and would not play in the building.) The building was subsequently moved to its present peripheral location. Only wire nails have been observed in the construction of the building, suggesting it was built after 1890, most likely in the early twentieth century. The building has a metal-sheathed gable roof, white-painted novelty weatherboard siding, and cornice returns. The gable-end entry has a four-panel door and a side window has 6/6 sash. The corner boards have a paneled appearance created with moldings; these in combination with the cornice returns and other refinements give the building a classical/colonial character. The interior has a wood floor, heavy utility paper on the walls and ceiling, and shelves for tools. Some of the planks visible where the siding has come off show traces of whitewash, perhaps indicating that the planks were reused.

Integrity Statement

New Dublin Presbyterian Church, along with its manse, cemetery, and cemetery tool shed, possess good integrity overall. The 1875 church and 1950 addition retain all of their character-defining exterior and interior historic features. The 1969 addition, although large, is similar in form and harmonious in finish to the 1950 addition, and it has a rear and down-slope position that mitigate its intrusion. The cemetery presumably retains the great majority of its historic permanent grave markers, and most of these are in good condition with little evidence of damage from weather or vandals. Post-1954 monuments are similar in form (low, tabular) and material (granite) to monuments erected during the first half of the twentieth century. The cemetery tool house, although moved twice (once in the 1950s and once more recently), remains on the same parcel as and within view of the cemetery it originally served.

At present, the nominated area is surrounded by open agricultural land on the north and east, by woods on the south, and by a modern subdivision on the west. A county-sponsored Commerce Park is being developed on the property that adjoins the nominated parcel on the north. The park planners have created a 1,000-foot buffer centered on the church, and white pines have been planted to augment existing tree growth that screens the view of the park from the nominated area.

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Pulaski Co., Va.

NARRATIVE STATEMENT OF SIGNIFICANCE

Summary

New Dublin Presbyterian Church, located in Pulaski County, Virginia, was in existence by 1769, making it the oldest surviving Presbyterian congregation in Southwest Virginia. The present church, built in 1875, is a stuccoed brick edifice that blends elements of the Greek Revival and Gothic Revival styles. Notable architectural features include stucco scoring to simulate ashlar masonry, a rose window, a gallery reached by a curved winder stair, and an altar-wall frame modeled on the classical aedicule form. The church complex includes an 1874 Gothic Revival manse, a cemetery, and a stylish cemetery tool shed. The cemetery was established just before the Civil War and is distinguished by beautifully carved Victorian headstones and obelisks. The carefully preserved New Dublin Presbyterian Church continues to serve its original purpose.

Applicable Criteria

New Dublin Presbyterian Church is eligible under Criterion C with significance in the area of architecture as an unusual and imaginative synthesis of the Greek Revival style, the normative style of the region's antebellum masonry churches, with the succeeding Gothic Revival style. The property's architectural significance is enhanced by the cemetery with its many beautifully carved monuments, and by the Gothic Revival manse and classical/colonial cemetery tool shed. The period of significance extends from ca. 1858, reflecting the earliest known obit date in the cemetery (the James Ligon obelisk with obit date of 1858), to 1954, encompassing the date of the first addition to the church in 1950 and the continued development of the cemetery. New Dublin Presbyterian Church is eligible at the local level of significance.

The 1984-85 Pulaski County Heritage Conservation Study, sponsored by Pulaski County and the Virginia State Historic Preservation Office and conducted by a team led by architectural historian Gibson Worsham, noted the architectural significance of the church although it did not specifically evaluate the building for state and national register eligibility. Worsham described the church as "the most elaborate and stylistically developed church building in the pre-war county" (the church is in fact primarily post-bellum, although it is believed to incorporate antebellum fabric).¹

¹ Worsham et al, "Pulaski County Heritage," 39.

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Pulaski Co., Va.

Statement of Significance (continued)

Acknowledgments

A number of organizations and individuals assisted in the preparation of this report. Foremost among these is the owner of the property, the New Dublin Presbyterian Church, represented by Pastor Jean Brown and member W. Ernest Miller. Others who provided assistance included former pastor Manson B. Tate, church historian Joseph W. Guthrie, Clerk of Session Jean Gunn, Pulaski County Administrator Peter Huber, and John Kern, Calder Loth, Mike Pulice, and Marc Wagner of the Virginia Department of Historic Resources.

Historic Context

Presbyterianism was established in Southwest Virginia in the 1760s and reflects Scots Irish settlement in the region. In 1762 the Hanover Presbytery charged Rev. John Craig of Tinkling Spring Church in Augusta County to minister to congregations at "Roan-Oak" and Catawba. In 1768 congregations were active on Craig Creek, Reed Creek, and the Holston River. The following year Rev. Craig was sent on a special mission to seek funds for the College of New Jersey (now Princeton), a center of Presbyterianism in the colonies. Craig collected money from seven congregations located between the James River and present-day Wythe County. One of these was the New Dublin congregation, which comprised forty-five families. The year 1769 is therefore customarily cited as the date of establishment for New Dublin Presbyterian Church, and Rev. John Craig is credited with organizing the congregation.²

New Dublin Presbyterian Church is associated with the now vanished village of New Dublin, which was in existence by the early 1770s. The village was situated on the 37-acre "New Dublin tract" located several miles from the present church site near Dunkard Bottom on the New River (now under Claytor Lake). New Dublin was the only village in present-day Pulaski County during the eighteenth century. James McCorkle and William Christian operated a store there in the early 1770s. Louis Phillipe, the future king of France, passed through on April 21, 1797, and recorded: "We dined

² Kegley, *Early Adventurers on the Western Waters* (vol. 1), 84, 296; Kegley, *Early Adventurers on the Western Waters* (vol. 2), 266; and Smith, *The Land That Is Pulaski County*, 48. Historian Janet Hudson states that the size of the congregation in 1769 indicates that the church pre-dates 1769. She also notes that the church was "officially reported to the General Assembly as regularly organized in 1782" (Hudson, "New Dublin Presbyterian Church," 3).

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Statement of Significance (continued)

. . . with some Irishmen who have given the name New Dublin to a shanty they've been living in for six years." Later John Allen and James Reed operated a store in the community. New Dublin was largely deserted by the 1830s and had vanished by the 1880s.³

No record of a church building survives from the early years of the existence of the New Dublin congregation, and church historian Joseph W. Guthrie surmises that services were held in private homes. In 1793 Joseph Cloyd, a major landowner in what would become northern Pulaski County, donated forty-nine acres for the use of the New Dublin Congregation. Here was erected the first known church, a "simple log building" with split log seats. According to tradition the log church was erected in 1781, before Cloyd transferred the land, and is said to have been built by New Dublin storekeeper James Reed. "This tradition also holds," continues Guthrie, "that Reed agreed to build the church, but with the provision that the name remain New Dublin, even though the building was several miles from the settlement." Guthrie relates another tradition associated with this first church, involving Joseph Cloyd and his newlywed wife Mary Gordon Cloyd:

There is a widely held tradition that [Mary] would not consent to marry [Joseph] and move to this wilderness country from her home in Rockbridge County unless he promised that, as soon as they were comfortably settled, he would have a Presbyterian church built in which they could worship in a manner to which she had been accustomed.⁴

The New Dublin congregation had difficulty attracting ministers during the early decades. Probably the first regular pastor was Rev. Samuel McNutt, who served New Dublin and Anchor of Hope (Max Meadows) churches from 1816 to 1828. After McNutt, New Dublin lacked a regular pastor until 1862, but for much of this time it was served by supply pastor Rev. George Painter. The Painter pastorate spanned from 1833 to 1861 and encompassed a number of important events in the history of the church. In 1837 the Presbyterian Church in America split over the issue of slavery. The New Dublin church joined the "New School" Presbyterians, who were opposed to slavery, although

³ Kegley, *Early Adventurers on the Western Waters* (vol. 1), 296; Worsham et al, "Pulaski County Heritage," 24; and Smith, *The Land That Is Pulaski County*, 99-101.

⁴ Kegley, *Early Adventurers on the Western Waters* (vol. 1), 296; Guthrie, *Brief History of New Dublin Presbyterian Church*, 4-5; and Smith, *The Land That Is Pulaski County*, 49. Pulaski County historian Conway Howard Smith notes "It is possible the congregation had a log church at New Dublin--but no record of it remains" (p. 100).

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Statement of Significance (continued)

dissatisfied members who wished to remain with the "Old School" left the congregation to form Belspring Presbyterian Church. Despite New Dublin's anti-slavery stance, some white members remained slave owners, and antebellum records list a number of black slaves who were church members. In 1864, during the heat of the Civil War, New Dublin joined the Presbyterian Church in the Confederate States, which Joseph Guthrie notes effectively reunited it with the Old School. (The southern and northern branches of the Presbyterian Church did not reunite until 1983). Another milestone of the Painter pastorate was the construction of a new brick church in 1840.⁵

From the antebellum period come the first indications of the New Dublin congregation's interest in education. A school may have been built on the church grounds during the McNutt pastorate, although McNutt is known to have taught school at his residence near Max Meadows. By 1840 a schoolhouse had been erected about an eighth of a mile northeast of the church, and a second (log) schoolhouse was erected just south of the church sometime after 1840. A two-room frame school was built in 1897. This may have been the public school that stood near the manse in the twentieth century. Later this building was converted to use as a tenant house--Bill Miller and his family were among its occupants--and it was torn down in the late twentieth century (after 1965). The church was also involved in benevolent and missionary work during the period.⁶

The 1840 church served as a Confederate military hospital during the Civil War. An anonymous 1932 history of the church states that the church was used as a military hospital in 1863. A 1937 report by Works Progress Administration researcher Aida Carter also claims the building was used as a hospital. Carter's source was "Dr. Jas. L. Kent, Pulaski, Virginia, Local Historian, who obtained his information by personal research." (Kent [1867-1950] is buried in the New Dublin Presbyterian Church cemetery and was presumably a member of the congregation.) Joseph Guthrie writes that the church was used as a hospital during the winter of 1863-64 by the cavalry brigade of CSA Brigadier General Albert G. Jenkins, encamped nearby. The proximity of New Dublin Presbyterian Church to Dublin, an 1850s depot town on the Virginia & Tennessee Railroad named after the church, would have commended the church for use as a military hospital.⁷

⁵ Guthrie, *Brief History of New Dublin Presbyterian Church*, 8, 11-12.

⁶ Ibid., 9-10, 15; Wysor, Trinkle & Vail, "Map of Pulaski County;" and Manson B. Tate personal communication.

⁷ "New Dublin Church," 6; Carter, "New Dublin Church;" and Guthrie, *Brief History of New Dublin Presbyterian Church*, 13;.

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Statement of Significance (continued)

It is possible that wounded soldiers from the Battle of Cloyds Mountain were treated at the 1840 church. On May 9, 1864, a Federal army of 6,555 men under the command of Major General George C. Crook engaged a Confederate force of 2,400 men under General Jenkins at Cloyds Mountain, located about four miles north of New Dublin Presbyterian Church. The Battle of Cloyds Mountain resulted in 688 Federal casualties and 538 Confederate losses. The Confederates retreated to Dublin in the early afternoon of the 9th. The two forces continued to skirmish during the retreat, mostly at locations to the north of the church. That New Dublin Presbyterian Church was used as a hospital on a temporary basis after the Battle of Cloyds Mountain seems plausible, considering its location near the line of retreat and the fact that many private residences in the area were used to care for Confederate wounded. In Dublin, according to a witness, "Every house on main-street had some wounded ones, some had four or five, some of them dreadfully wounded." As many as 150 Confederate soldiers were buried in the church cemetery. In 1878 their remains were reinterred in a cemetery near Newbern.⁸

After the Civil War the congregation came to regard the 1840 church as unsafe, and in 1875 the present church was built. According to Joseph Guthrie, "It was built on the same foundation and largely with materials, including bricks, from the old church." The manse was built ca. 1874. The names of the builder or builders of the manse and church are not known. The Presbytery met in the new church in 1879. Several improvements and enlargements of the church have occurred through the years. A communion set was donated by Owen Smith of Philadelphia in 1878 (it remains in use) and in 1932 then pastor Rev. Clyde J. Walsh copied Hofmann's "Christ in the Garden of Gethsemane" and donated the painting to the church. The sanctuary was redecorated and the choir constructed in 1939. A Sunday School addition was made in 1950 and enlarged in 1969. The contractor for the 1950 addition has not been identified but it is known that several church members were involved in its construction including electrician Frank Hale; George Ferris, who had a hand in the framing; and Neal Kegley of Air Control who installed the furnace. The contractor for the 1969 addition was Lewis Delp Construction.⁹

⁸ McManus, *Battle of Cloyds Mountain*, 27, 41-47; Guthrie, *Brief History of New Dublin Presbyterian Church*, 17; and Joseph Guthrie personal communication. According to Joseph Guthrie, there is no specific evidence that points to hospital use of the church after the Battle of Cloyds Mountain.

⁹ Guthrie, *Brief History of New Dublin Presbyterian Church*, 16-17, 19-21; "New Dublin Church," 6; and Jean Gunn and Joseph Guthrie personal communication.

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Statement of Significance (continued)

The Sunday School accommodated by the 1950 and 1969 additions has long been an important fixture in the life of the church. The earliest reference to the Sunday School dates to 1871, when the school had fifty-three adult members and thirty-four children. Enrollment reached peak numbers in the 1950s, with 207 participants in 1955. In recent years attendance has averaged about fifty participants. For much of the nineteenth and twentieth centuries the church shared its pastor with other churches, but in 1965 Rev. John D. Sadler became New Dublin's first full-time pastor. New Dublin remains involved in the life of its community, participating in Habitat house construction projects, tutoring programs, and Christmas basket distributions. In recent years church membership has fluctuated between 175 and 200 members.¹⁰

Architectural Analysis

The three buildings of New Dublin Presbyterian Church for which descriptive information exists illustrate trends in the evolution of church design in western Virginia during the late eighteenth and nineteenth centuries. The first known church, a log building thought to have been erected in 1781, apparently featured the meetinghouse plan. According to Joseph Guthrie, who relies upon an 1887 account: "This church building was greatly repaired and improved upon in the early 1800s. The doors, which were originally on the side, were moved to the end of the building. The split-log seats were replaced with benches with backs." The original presence of entries on the sides, rather than the ends, is a hallmark of the meetinghouse plan, which was common in western Virginia during the late eighteenth and early nineteenth centuries. Another feature of the meetinghouse plan was the location of the pulpit on the side wall opposite the entries. The early 1800s remodeling reconfigured the 1781 church to more closely resemble the nave plan, the normative form in western Virginia during the nineteenth century.¹¹

The presence of two entries on the 1781 building suggests another characteristic of the region's early churches: segregation of the sexes. In churches where segregation was the rule, the men entered and exited by one entry and the women by another. The division often extended to seating on the interior. Segregation by sex was an aspect of the 1840 church, which according to Joseph Guthrie

¹⁰ Ibid., 19-23.

¹¹ Ibid. 10; Chappell and Lounsbury, "Mauck's Meetinghouse," 21; and Giles and Pezzoni, "Page County Historic Resources Survey Report," 19.

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"featured two entrances on its east side—one for men and one for women." (Dual entries also had the advantage of improving ingress and egress before and after services.) The 1840 church belonged to a subset of antebellum western Virginia Presbyterian churches that featured pyramidal roofs, some with center cupolas. As Joseph Guthrie puts it: "The second church building was about fifty feet square, with a roof that ran up from all sides to a point in the center." Other Presbyterian churches with the pyramidal form included the 1829 Christiansburg Presbyterian Church, which stood on South Franklin Street in Christiansburg until its demolition in the mid-twentieth century, and the extant 1855-56 Collierstown Presbyterian Church in Rockbridge County.¹²

The 1840 New Dublin Presbyterian Church was built by John C. Darst and William Guthrie (1802-87). Darst was a merchant and was related to the Darsts of Rockbridge County, who were prominent builders in that county during the antebellum period. James H. Darst, the son of John C. Darst, was elected one of the church's first trustees in 1871, the same year he had a two-story brick store built in Dublin. Guthrie was a local farmer who does not appear to have been a professional builder.¹³

The tradition that the 1875 church incorporates fabric from the 1840 church raises a number of questions. Bricks are thought to have been reused; if these were reused as complete wall sections, that may explain why the building is stuccoed—to hide dissimilar brickwork. In most other contexts, New Dublin's Greek Revival interior features would have been out of date in 1875, and they differ considerably from the dominant Gothic Revival character of the exterior. It may be that such features as the gallery column and railing were also reused from the 1840 building. The building's Greek Revival interior is reminiscent of antebellum Presbyterian church interiors such as that of the 1852 Christiansburg Presbyterian Church on Main Street in Christiansburg, built by contractors Crush, Hickok & Co, and details such as the triple-tablets above New Dublin's windows call to mind the popular antebellum Greek Revival designs of pattern book architect Asher Benjamin. On the other hand, it is not inconceivable that New Dublin's Greek Revival features date entirely to the 1870s, as the style continued in use in the region's domestic architecture through the decade.¹⁴

¹² Guthrie, *Brief History of New Dublin Presbyterian Church*, 10-11; Chappell and Lounsbury, "Mauck's Meetinghouse," 21.

¹³ Guthrie, *Brief History of New Dublin Presbyterian Church*, 11; Joseph Guthrie personal communication; Giles, "Dublin Historic District," 46; and "New Dublin Church," 6.

¹⁴ Benjamin, *Builder's Guide*, plate 37 design 2.

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Statement of Significance (continued)

In outward appearance the 1875 church is relatively typical of its type, period, and region. Its gable-fronted nave form was standard among nineteenth century Pulaski County churches, although the fact that it has only two bays on its side elevations is a departure from the three-bay Pulaski County norm. The 1875 church has a single front entry more typical of the late nineteenth century. Stylistically, New Dublin Presbyterian Church is more idiosyncratic, especially in its adaptation of the Gothic Revival style. Its distinguishing exterior feature is the rose window in the front gable, a simplified version of the ornate traceried rose windows of academic Gothic Revival churches of the mid-nineteenth century and their medieval prototypes. More academic in character is the 1874 Gothic Revival manse, which in some of its details may have been inspired by figures in A. J. Downing's *The Architecture of Country Houses* (1850). For example, Downing pictures a cruciform railing design (fig. 27) and a bargeboard design like those of the manse (fig. 129), and label moldings are a standard Downing window treatment. (The designs published by Downing were not the only sources for such details.) For the church, there also appears to be Italianate influence, seen in the round false arches over the front entry and rose window and the round-arch panels in the door.¹⁵

The names of the talented individuals who were involved in the design and construction of the 1874 manse and 1875 church are not known, but something is known about the origin of an architectural component of the manse. The iron fireplace lining inscribed "Snowville Va" was undoubtedly cast at the iron foundry of Ammen Bill & Co. at Snowville. The foundry had its beginnings during the antebellum period when the Connecticut-born entrepreneur Asiel Snow and his son-in-law David B. Bill developed iron industries in and near Snowville, located in the southeast part of Pulaski County. In 1870, according to the federal census, Ammen Bill & Co. produced \$4,000 worth of "castings, cane mills, plow irons, hollow ware, etc." Locally-produced fireplace linings such as the one in the New Dublin manse are not well studied in Virginia, although the closely related form of the fireback is known to have been a common product of Virginia ironworks during the late eighteenth and nineteenth centuries.¹⁶

The cemetery at New Dublin Presbyterian Church also deserves comment. It is representative of the

¹⁵ Worsham et al, "Pulaski County Heritage," 39; Downing, *Architecture of Country Houses*, 105, 296.

¹⁶ Allison, "Early History of Snowville;" U.S. census.

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more affluent church cemeteries established in the region during the mid-nineteenth century in that its earliest surviving markers are the products of skilled marble carvers located outside the area. Marbleworkers such as J. Vincent in Richmond and Charles Miller Walsh in Petersburg, whose monuments appear in the New Dublin cemetery, availed themselves of the expanding rail networks of the era to supply high-quality marble monuments to western Virginia's elite. The coming of the railroad to Pulaski County in 1854 hastened the transition from locally made gravestones to imported ones. The monument with the earliest obit date, the professionally albeit anonymously carved obelisk of James Ligon (d. 1858), suggests New Dublin's cemetery was dominated by imported monuments from its inception.¹⁷

Locally made monuments are relatively rare in the New Dublin cemetery, but where they do appear they provide insights about the church and its cultural and historical contexts. The soapstone Gallimore marker (obit date 1915) may relate to the tradition of soapstone monument carving that flourished in Floyd County, which adjoins Pulaski County on the south, during the nineteenth century. The use of concrete for the Hall and Horton markers, which date to the 1930s, suggests carving stone was beyond the means of some local families at that time. Concrete, on the other hand, was ubiquitous and affordable by the early twentieth century, and it provided a low-cost alternative to stone during that decade of severe economic depression.

¹⁷ Briggs, "Charles Miller Walsh."

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Verbal Boundary Description

The nominated area is portrayed on the 1:200-scale map that accompanies the nomination.

Boundary Justification

The boundaries of the nominated area correspond to the boundaries of the approximately twelve-acre parcel on which the church and associated contributing resources stand.

PHOTOGRAPHS

1. 1. Subject: New Dublin Presbyterian Church (same for all photos)
 2. Location: Pulaski Co., Va. (same for all photos)
 3. Photographer: J. Daniel Pezzoni (same for all photos)
 4. Photo date: May 2004 (same for all photos)
 5. Original negative archived at the Virginia Department of Historic Resources,
 Richmond, Va. (same for all photos)
 6. Description of view: Front (east) elevation of church. View looking west.
 7. Photograph number appears at beginning of entry (same for all photos)
2. 6. North elevation of church and east elevation of addition. View looking southwest.
3. 6. Altar area in church.
4. 6. Pews, gallery, and doors to vestibule in church.
5. 6. Front (north) elevation of manse. View looking southeast.
6. 6. Cemetery with church beyond. View looking northwest.

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Exhibit A: New Dublin Presbyterian Church nominated parcel (number 047-001-0000-0021). Map adapted from Pulaski County tax parcel map 47. Scale: 1 inch equals approx. 200 feet. Location and

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scale of resources approximate. Number and direction of view of exterior photographs indicated by triangular markers.